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THE
MUSICAL CATECHISM :
BEING
A CONCISE INTRODUCTION
TO THE
PRINCIPLES OF MUSICK :

WITH
FAMILIAR ILLUSTRATIONS AND EXPLANATORY
REMARKS.



“'Tis thine, sweet power, to raise the thought sublime,
Quell each rude passion, and the heart refine ;
Soft are thy strains as Gabriel's gentlest string,
Calm as the breathing zephyrs of the spring.”



BY HENRY E. MOORE.
Second edition,—enlarged and improved.

CONCORD :
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Schol.

April 12. 1798.

H.

INTRODUCTION.

MUSICK was originally designed as an act of devotion. It was first used in the worship of the Deity, when the foundations of the earth were laid. At that time, lost in admiration at the wondrous display of Divine wisdom and power Omnipotent, "the morning stars sang together, and all the sons of God shouted for joy."

We read of men handling their Harps and Organs, in the first ages of the world. Musick accompanied the conquests of the Heathen, and the religious sacrifices of the Greeks and Romans. It has been cultivated not only as a pleasing *science*, but as an essential part of religious worship. At the miraculous escape of the children of Israel through the sea on dry land, the prophetess Miriam said to those around her, "Sing ye to the Lord, for he hath triumphed gloriously."—David, the devout psalmist and "sweet singer of Israel," says, "I will praise the name of God with a song. Sing unto the Lord with the Harp, and with the voice of thanksgiving. Sing forth the honor of His name, and make His praise glorious."

Musick seems to be the dictate of nature. The most savage and barbarous nations have their war-songs and their festive ballads : and the poor Indian, whose "mind is unenlightened by the rays of science," is wont, in

his most happy hours, to chant forth in rustic song his jovial feelings. Of its origin, we have no particular account. Some suppose that our first parents were taught by God himself: others, that “they received “their first impressions from the melodious feathered “songsters of the groves of Paradise:” and others, that it was left, like most of the other useful arts, for human invention: but it can be referred to no other than a celestial origin.

In preparing the following pages, the compiler has endeavored to arrange a system of rules, which might lead the young learner by easy steps to the acquirement of the first principles of the science of musick. The great defect of almost all our singers is, an imperfect knowledge of, or a want of attention to RULES. The following pages comprise all that is necessary to be known or taught in common schools; and the compiler has endeavored to make them as concise and intelligible as possible. He makes no pretensions to originality, for in a work of this kind little can be expected. He has withheld no improvements which patient industry could bestow:—and he flatters himself that they will be acceptable to all classes of singers, especially to those upon whom the business of teaching devolves.

H. E. MOORE.

Concord, April 6, 1829.

MUSICAL CATECHISM.



LESSON I.

Q. What is musick ?

A. Musick is an elevated science which affects the passions.*

Q. What does musick combine ?

A. Musick combines melody, air, harmony and measure.

Q. What is the air ?

A. Air is the spirit and style of melody.†

Q. What is melody ?

A. Melody is a series of simple sounds.‡

Q. What are simple sounds ?

A. They are sounds uttered by the human voice.

Q. How many motions has melody ?

A. Two : degrees and skips.

Q. When does it move by degrees ?

A. When it moves to the next line or space.

Q. When does it move by skips ?

A. When it moves over more than one degree.

*Says an ancient writer, "of all the arts, musick is that which is most capable of giving delicate shades, and whose descriptive powers follow the movements of the soul the farthest."

† Says Haydn, "Let your air be good ; for it is the life, the spirit, and the essence of a composition."

‡ Melody, according to a learned musical historian, is a series of sounds more fixed, and generally more lengthened than those of common speech, arranged with grace, and of proportionable lengths, such as the mind can easily measure and the voice express.

Q. What is harmony ?

A. Harmony is the consonance of two or more sounds.

Q. How is harmony divided ?

A. Harmony is divided into natural and artificial.

Q. How is natural harmony produced ?

A. By the common chord.

Q. What is a common chord ?

A. It is the unison of any sound, with its third and perfect fifth.

Q. What is artificial harmony ?

A. A mixture of concords and discords.

Q. How many letters are there used in musick ?

A. There are seven : A, B, C, D, E, F, and G.*

Q. What do we use when there is occasion for an eighth ?

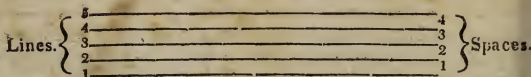
A. Repeat the first : A.

Q. What are they called ?

A. The radical scale.

LESSON II.

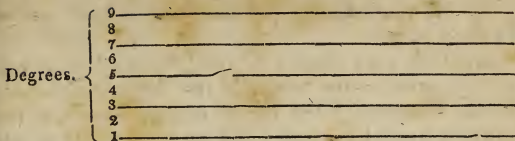
THE STAFF AND CLEFS.



Q. What is a staff ?

A. A staff consists of five parallel lines, with the four intermediate spaces.

* The Greeks used all the letters of the alphabet for musical characters or symbols of sound.



Q. How many degrees are there upon the staff?

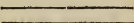
A. There are nine.

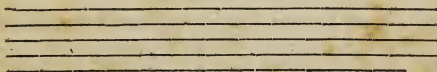
Q. How are they counted?

A. Upwards.

Q. What is a degree?

A. The distance from one letter to another.

Leger Lines. 



Q. What are leger lines?

A. They are short additional lines, drawn parallel with the staff.

Q. When are they used?

A. When notes ascend or descend beyond the compass of the staff.

The F Clef.

The G Clef.



Q. What is a clef?

A. A character used to designate the parts.*

Q. How many are there?

A. There are two: the base, or F clef, and the G clef, which is used in all higher parts.

* Clefs were originally nothing more than letters of the alphabet, placed opposite to notes of the same name.

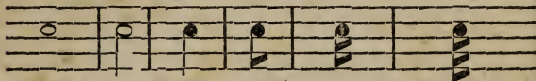
Q. How are the respective voices best suited to each part ?

A. The base should be sung by the lowest voices of men ; the tenor by the higher voices of men ; the alto by the lowest female voices, or the highest voices of men ; the soprano or air should always be sung by females. [See p. 23.]

LESSON III.

NOTES AND RESTS.

Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.



Q. What are notes ?

A. They are characters designed to represent sounds.

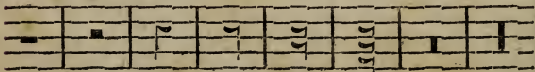
Q. How many are there ?

A. There are six : the semibreve, the minim, the crotchet, the quaver, the semiquaver, and the demisemiquaver.

Q. How are they distinguished ?

A. By their different characters.*

| | | | | | | | |
|-----------------|----------------|-------------------|-----------------|------------------|----------------------|----------------|----------------|
| Semi- breve. | Minim Rest. | Crotchet Rest. | Quaver Rest. | Semi- quaver. | Demisemi- quaver. | Breve Rest. | 4 Bar Rest. |
|-----------------|----------------|-------------------|-----------------|------------------|----------------------|----------------|----------------|



* Great care should be taken by instructors, that their scholars understand the character and length of each note.

Q. What are rests ?

A. They are marks of silence.

Q. How many are there ?

A. There are six.

Q. From what are they named ?

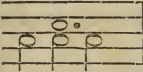



A. From their corresponding notes.

Q. What do they require ?

A. The time of their corresponding notes.*

LESSON IV.

THE DIFFERENT CHARACTERS.

| Point of Addition. | Figures of Diminution. | A Flat. | A Sharp. |
|--|---|---|---|
|  |  |  |  |

Q. What is a point of addition ?

A. A small dot set after a note, which adds to the same one half of its original length.

Q. What are figures of diminution ?

A. They are figures 3 or 6 placed over or under any three or six notes.

Q. How and when are they used ?

A. When the bar or measure is more than full, to reduce them one third.

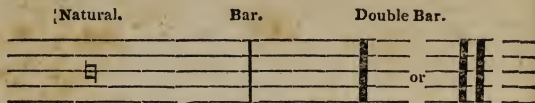
Q. What is a flat ?

A. A flat is the letter b, and sinks a note one semitone.

* It is highly necessary that we understand perfectly the character and time of the different rests ; for without a correct knowledge of them, there can be no regularity in vocal or instrumental musick. .

Q. What is a sharp ?

A. A star, or double cross, and raises a note one semitone.*



Q. What is a natural ?

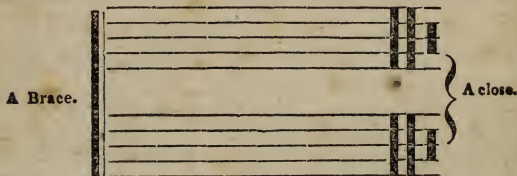
A. A square with picks on the opposite corners, and restores a note made flat or sharp to its radical sound.

Q. What is a bar ?

A. A perpendicular line drawn across the staff, and divides the same into equal measures.

Q. What is a double bar ?

A. It is one or two large lines drawn across the staff, denoting the end of a strain.



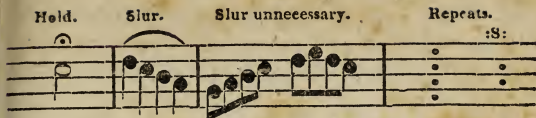
Q. What is a brace ?

A. It is a large connecting line at the beginning of each staff, and shows how many parts move together.

Q. What is the use of a close ?

A. It denotes the end or conclusion of a piece.

* The character now used for the sharp, was originally designed to represent, by its four cross lines, the four commas of the chromatic semitone.



Q. What is a hold ?

A. A semicircle with a dot in the centre, and shows that the notes, bars or rests, over which they are placed, may be continued or shortened at the pleasure of the performer.

Q. What is a slur ?

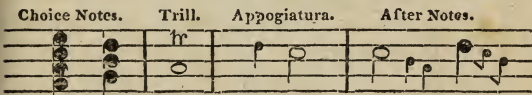
A. A curve line drawn over or under any number of notes, and shows they are to be sung with one syllable.

Q. When is the slur unnecessary ?

A. When notes are tied at the bottom.

Q. What is a repeat ?

A. There are two kinds: one with dots drawn across the staff; the other with dots on the second and third spaces, with a :S: over them; and show what part is to be sung over again.



Q. What are choice notes ?

A. They are notes placed on different degrees in the same bar or measure, either of which may be sung.

Q. What is the use of a trill ?

A. It shows that the note should be shaken.

Q. What is an appoggiatura ?

A. A small note placed before the principal.

Q. What time of the principal does it occupy ?

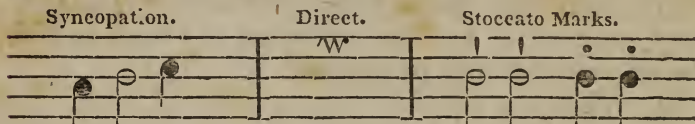
A. Generally one fourth.

Q. If the principal note be pointed, what time does it take ?

A. The whole time of the principal, and leaves the point only for the principal.

Q. What are after notes ?

A. They are small notes following the principal, and generally take one half of its time.*



Q. What is syncopation ?

A. When a note begins on the weak and ends on the strong part of a measure.†

Q. What is a direct ?

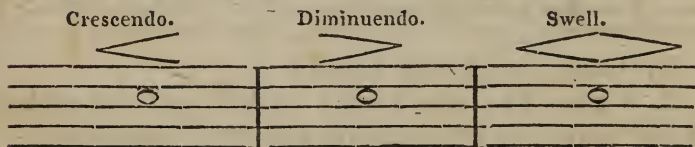
A. A character employed at the end of a staff, to show on what degree the first note on the next staff stands.

Q. What are staccato marks ?

A. They are marks of distinction.

Q. How many kinds are there ?

A. Two : dots and perpendicular marks ; either of which may be used.



*The appoggiatura and after note are notes of embellishment, and no definite rules can be given for their performance.

† Every species of measure may be subdivided by accent, according to the degree of quickness in which it is performed ; so also the weak part of any measure may be made emphatic at the pleasure of the composer : and to this species of effect may be referred all syncopated or driving notes.

Q. What is a crescendo ?

A. A crescendo is marked by an angle, the lines extending to the right, and signifies a gradual increase of sound.

Q. What is a diminuendo ?

A. A diminuendo is marked by an angle, the lines extending to the left, and signifies a gradual decrease of sound.

Q. What is a swell ?

A. A swell is a character combining the crescendo and diminuendo, signifying a gradual increase to the middle and decrease to the end.*



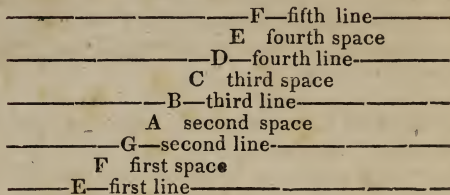
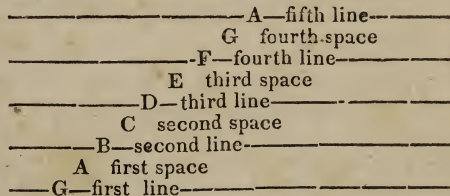
Q. What is a double ending ?

A. A double ending consists of dots at the end of a strain, with a double bar and two notes, a figure 1 placed over the preceding note and a figure 2 over the succeeding note : it signifies that the strain is to be repeated, and the note under figure 1 to be sung the first time, and that under figure 2 the second time, omitting the note under figure 1. Should they be connected by a slur, they are both to be sung the second time.

*The swell is in one sense applicable to all musick : there is something of it upon every note played, and upon every syllable sung : but in its more general and appropriate acceptance, it is numbered among the most refined and delicate beauties of musick ; and in this sense it is never used, unless the sentence or word be very emphatic, and the sound intended to express such sentiment in a manner at once striking and affecting.

LESSON V.

THE SCALE, SOLMIZATION AND GAMUT.

Staff with the G Clef.*Staff with the F Clef.*

Q. In what does the scale consist?

A. Seven original sounds.

Q. From what are they named?

A. The seven first letters of the alphabet.

Q. What is solmization?

A. The application of certain syllables to the notes.

Q. What are these syllables?

A. Fa, sol, la, and mi.*

* The letter *a* in *fa* and *la* has the broad sound of that letter and the letter *i* in *mi* has the long sound of *e*.

Q. What is the gamut ?

A. The application of certain letters and syllables to the staff.

Q. What letters are upon the five lines with the F clef ?

A. G, B, D, F, and A.

Q. What letters are upon the five lines with the G clef ?

A. E, G, B, D, and F.

Q. What letters are upon the four spaces with the F clef ?

A. A, C, E, and G.

Q. What letters are upon the four spaces with the G clef ?

A. F, A, C, and E.

Q. Do the letters change their places ?

A. They do not.

Q. Do the syllables ?

A. They do.

Q. How do fa, sol, la, and mi, represent the seven sounds ?

A. By repeating fa, sol, and la.

Q. What is the name of the leading note ?

A. The syllable mi.

Q. How is the leading note changed ?

A. By the aid of flats or sharps.

Q. What is the order of solmization above mi ?

A. The repetition of fa, sol and la.

Q. What is the order below mi ?

A. The repetition of la, sol and fa.

Q. How many natural semitones are there in an octave ?

A. There are two.

Q. Where do they fall ?

A. Between mi and fa, and la and fa.

Q. What is modulation ?

A. A partial change of key, produced by the insertion of incidentals.*

LESSON VI.

SIGNATURES AND LEADING NOTES.

Q. Where is the natural place for mi ?

A. On B : the second line with the F clef, and the third line with the G clef.

Q. Where do we find the mi with one, two, three, and four sharps ?

A. With one, on F : two, on C : three, on G : and with four, on D.

* Flats, sharps, or naturals, occurring in the course of any piece of musick, are termed incidentals. They have, strictly speaking, no influence, but on the notes before which they are placed.

Q. Where do we find the mi with one, two, three, or four flats ?

A. With one, on E : two, on A : three, on D : and with four, on G.

Q. What is the signature of a tune ?

A. The number of flats or sharps at the commencement.

Q. Are the letters on which they stand affected throughout ?

A. They are, unless restored by naturals.

Q. If there be neither flat nor sharp, what is the signature ?

A. The signature of the natural key.*

Q. If one, two, three, or four sharps, what are the signatures ?

A. If one, F sharp ; if two, F and C sharp ; if three, F, C and G sharp ; and if four, F, C, G and D sharp.

Q. If one, two, three, or four flats, what are the signatures ?

A. If one, B flat ; if two, B and E flat ; if three, B, E and A flat ; and if four, B, E, A and D flat.

* In every octave, or regular succession of eight notes, either ascending or descending, there are five whole tones and two semitones ; and in their natural order, the semitones are fixed between B and C, and E and F. For the sake of variety, it becomes necessary to shift the order of the semitones, which is done by means of flats and sharps : and these, placed at the beginning of a piece of musick, serve to regulate the mi, and remove the semitones from letter to letter into any part of the octave. Flats and sharps that occur at the commencement of a tune, continue to operate through it unless contradicted by naturals. By this means the keys of tunes may be transposed and the air preserved ; and thus it is that the semitones are removed at pleasure, and made subservient to the purposes of convenience and variety.

LESSON VII.

KEYS, MAJOR AND MINOR.

Natural Keys. Minor Octave.

la, mi, fa, sol, la, si, la.

Q. How many keys are there ?

A. There are two : major and minor.*

Q. How is it ascertained whether a key is major or minor ?

A. By the last note in the base.

Q. What is the key note of the major mode ?

A. The first note above mi.

Q. Is the minor octave changed from its natural order ?

A. It is : by sharpening the sixth and seventh in ascending.†

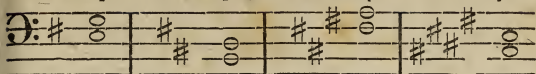
Q. What are the keys of a natural signature ?

A. The major of C and the minor of A.

* By key, we mean any system of notes which regards a certain tone as its base or centre, to which all the adjacent harmonies gravitate or tend.

† "In the major mode the series of sounds are the same, both in ascending and descending ; but in the minor mode the ascending scale and the descending scale differ. In the ascending scale of the minor mode, the seventh is raised a semitone as the proper leading note to the octave. This leaves the interval between the sixth and seventh a tone and a half ; but as the diatonic scale must consist of tones and semitones only, the sixth is also sharpened, by which means this harsh interval (the extreme sharp second) is avoided. Thus the ascending scale of the minor mode is artificial, and is formed with two notes altered from the signature. But in the descending scale the seventh is depressed a semitone to accommodate the sixth, and the natural scale of the signature remains unaltered."—*H. & H. Col. Church Musick, 6th ed. p. 17.*

One Sharp. Two Sharps. Three Sharps. Four Sharps.



Q. If one, two, three, or four sharps, what are the keys ?

A. If one, the major of G and minor of E natural ; if two, the major of D and minor of B natural ; if three, the major of A natural and minor of F sharp ; if four, the major of E natural and minor of C sharp.*

* The following description of some of the different keys, is abridged from a full account of the same, published in the life of Haydn, by Bombet :—

The major of C is bold, vigorous and commanding, suited to the expression of war and enterprize ; and its relative, A minor, is plaintive, but not feeble.

The major of G is gay and sprightly : being the medium key, it is adapted to the greatest range of subjects ; and its relative, E minor, is persuasive, soft and tender.

The major of D is grand and noble : having life and animation, it is suited to the loftiest purposes ; and its relative, B minor, is bewailing, but in too high a tone to excite compassion.

The major of A is golden, warm and sunny ; and its relative, F sharp minor, is mournfully grand.

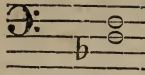
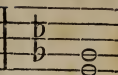
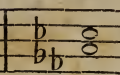
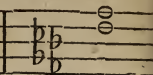
The major of E natural is bright and peucid, adapted to the most brilliant subjects : though higher than the major of D, it is less loud, as it stretches the voice beyond its natural power ; its relative, C sharp minor, is seldom used.

The major of F is rich, mild and contemplative ; and its relative, C minor, possesses similar qualities, more solemn and grand.

The major of B flat is the least interesting of any major key ; it has not sufficient fire to render it majestic or grand ; and its relative, G minor, is replete with melancholy.

The major of E flat is full, soft and beautiful : it is a key in which all musicians delight : though less decided in its character than some others, the regularity of its beauty renders it a universal favorite ; and its relative, C minor, is complaining, and seldom used.

The major of A flat is unassuming, delicate and tender, and its relative, F minor, is penitential and gloomy.

| One Flat. | Two Flats. | Three Flats. | Four Flats. |
|--|---|---|--|
|  |  |  |  |

Q. If one, two, three, or four flats, what are the keys?

A. If one, the major of F* and minor of D natural; if two, the major of B flat and minor of G natural; if three, the major of E flat and minor of C natural; and if four, the major of A flat and minor of F natural.

* In the 15th century, much musick was written in the major key of F. This key was chosen, probably on account of its being most agreeable to the ear: and as some of the grandest sounds in the natural world, such as the rushing of the storm, the murmurs of the brook, and the roar of the sea, are to be referred to this harmony, it may with propriety be denominated the *key of nature*.—Speaking of the different keys, a celebrated writer observes, “that in the tones of woe, we invariably recognize the minor third; and in those of joy or exultation, the major third. If four minor thirds be combined, they form the chord of the extreme flat seventh, which excites in us fear and alarm. When the minor third forms the seventh of the relative key by being compounded with brighter sounds, it loses much of the melancholy which before characterized it, and becomes highly sympathetic. We never fail to utter this tone in moments of the greatest interest; and it may be regarded as the most affecting chord in musick. It is the business of every composer, then, to supply the modulation by which the passions may be awakened: and very much of the effect produced, will depend upon the manner in which this modulation is given. And it should always be the object of the vocal performer, to copy the manner in which the instinctive tones are uttered: and the power of either to move us, will be in proportion to his just conception of the sentiment of his author, and his skill in giving to that sentiment the tone which nature has assigned to it.” And we are confident that effects still more novel and interesting, may and will be produced, in proportion as the principles of musick and the science of harmony, in the variety of keys, are more closely studied and more correctly known.

LESSON VIII.

TIME.

Q. What is time?

A. The manner of regulating and measuring sound.*

Q. How is it divided?

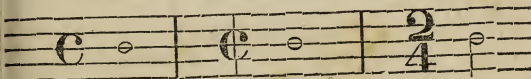
A. Into three divisions: common, triple, and compound.

Common Time.

First Mark.

Second Mark.

Third Mark.



Q. Of what does common time consist?

A. Of equal parts in each measure.

Q. How many marks has it?

A. Three: the first, a semicircle; the second, a semicircle with a bar drawn through it; and the third the figures 2 and 4.

Q. Why the figures 2 and 4.

A. To show that two fourths of a semibreve or a minim fill a measure.†

* Sudden changes in measure and sound constitute one of the greatest beauties in musick.

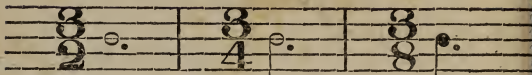
† The measure notes of each mark of time, are placed in the same bars with the characters. The first mark of common time has four beats to a measure; the second and third marks of common time, and both marks of compound time, have only two beats in each measure; and all the marks of triple time have three beats in each measure. The mode of beating or keeping time will be directed by the instructor. It is usually done by the hand, and should be done openly by every pupil: and in beating, great care is necessary that the hand do not influence the voice, which is almost an universal error. The least motion of the hand is sufficient to keep time.

Triple Time.

First Mark.

Second Mark.

Third Mark.



Q. Of what does triple time consist ?

A. Of unequal parts in each measure.

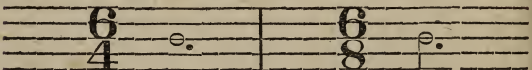
Q. How many marks has it ?

A. Three : the first, the figures 3 and 2 ; the second, the figures 3 and 4 ; and the third, the figures 3 and 8.

Compound Time.

First Mark.

Second Mark.



Q. What is compound time ?

A. A mixture of common and triple time.

Q. How should it be sung ?

A. In a slow, smooth and gliding manner.

Q. How many marks has it ?

A. Two : the first, the figures 6 and 4 ; and the second, the figures 6 and 8.*

Q. What do figures denote when used as marks of time ?

A. The fractional parts of a semibreve.

Q. Which figure shows the number of fractions that fill a measure ?

A. The upper one.

* There are other marks of time to be found both in ancient and modern musick, particularly in instrumental ; but they are very little used at the present day.

GENERAL RULES.

WITH EXPLANATORY REMARKS.



Q. Why is the air placed next to the base ?

A. For the accommodation of the organist.

In regard to the arrangement of parts, we find the following just remarks in the Northern Collection of church musick :—" Many objections have been, and probably will continue to be made to this arrangement of the parts ; but it is confidently believed, that if people would lay wholly aside their prejudices in favor of the old way, and patiently practise this arrangement but for one season, they would be satisfied of its propriety. Upon those who are determined to pursue their own way, because it is that which they have long practised, arguments however weighty will have no effect ; but to those who are willing to be governed by reason and weight of evidence, it is sufficient to say, that to have the female voices sing the air, was the design of those who composed our best musick ; that with a particular reference to this the tunes were harmonized ; that this was unquestionably the practice when the authors* were living ; and this is now the practice in all those places in this country, where the greatest attention has been paid to cultivating the science."

Q. When there are more than four parts, how are they designated ?

A. The second treble, second alto, second tenor, &c.

Q. What is the distinguishing character of the major mode or key ?

A. The major third from the tonic.

* Haydn, Handel, Bethooven, Mozart, Purcell, Arne, Burney, Ar-
gold, Viotti, Clementi, Webbe, Taylor, Bond, and many others.

Q. How many intervals are there in the scale ?

A. There are fourteen.

Q. What are their names ?

A. The unison, minor second, major second, minor third, major third, perfect fourth, sharp fourth flat fifth, perfect fifth, minor sixth, major sixth, minor seventh, major seventh, and the octave.

Q. How many semitones are there in the scale ?

A. There are thirteen.

Strictly speaking, there are but twelve semitones, and but twelve intervals : because the unison cannot properly be called an interval, though it is generally considered as such when employed in harmony : and the sharp fourth and the flat fifth, though necessarily distinguished in harmony, are generally struck on instruments with the same keys, and make but one interval.

Q. What is the inversion of an interval ?

A. The placing of the lower note an octave higher, or the upper note an octave lower, (which is the same thing in effect,) so that a second becomes a seventh ; a third, a sixth ; a fourth, a fifth, and *vice versa*.

Q. How is the tonic removed ?

A. By flats or sharps.

Q. How would you remove the tonic from the major of C to the major of D natural ?

A. By placing sharps on F and C.

It will be good exercise for the student to take any sound in the chromatic scale, and form the natural in both modes ; for instance, the major of E flat, or the minor of C sharp. By this method, he will not only see the utility of flats and sharps in removing the tonic from one part of the scale to another, but will ascertain where they must be placed, in order to bring the semitones in their proper places.

Q. How are removals of the tonic generally made by sharps ?

A. By rising fifths or falling fourths.

Q. How are they made by flats ?

A. By rising fourths or falling fifths.

Q. What is the difference in the tonic on E, when placed there by flats, or sharps ?

A. One semitone.

Q. What is a harmonic triad ?

A. The unison of any sound, with its third and perfect fifth.

A triad signifies three different sounds combined together, at the distance of a third and fifth from the lowest ; and may be formed both from the major and minor tonics.

Q. What is counterpoint ?

A. The use of the heads of notes without their stems.

Harmony was formerly synonymous with melody ; and the term counterpoint was applied to what we call harmony. And this term is derived from the notes, (which were anciently called *points*,) and which were placed upon the staff *counter* or opposite to each other.

Q. How is the term progression used in musick ?

A. In contradistinction to the term modulation.

The term progression signifies a succession of triads or perfect chords, which are confined to the tonic.—Although a change of any note implies partial modulation, yet in all cases where the new tonic remains undecided by the omission of the leading note, the original tonic continues a predominant sound, and the term progression is retained.

Q. What is the distinguishing character of the minor mode ?

A. The minor third from the tonic.

Q. How and when are discords used in harmony?

A. Either by transition, suspension, syncopation or addition.

The discords of suspension and syncopation, in their various changes, must be regularly prepared, struck and resolved; but those of transition and addition require no preparation.

Q. What is a cadence?

A. A cadence in harmony consists of two distinct chords, the last of which is generally accented.

Callcott, in his *Musical Grammar*, mentions several species of cadences, viz: the perfect, imperfect, false, mixt, plagal, authentic, protracted, and deceptive.

Q. What is a sequence?

A. Any similar succession of chords in the same scale, either ascending or descending.

Q. What is rythm?

A. The disposition of melody or harmony, with respect to time or measure.

Q. What are the principal branches in rythm?

A. The musical foot, accent, phrase, section, and the period.

Q. What is a musical foot?

A. A portion of melody or harmony with one principal accent.

Q. What is a phrase?

A. The phrase is generally formed of two musical feet, and contains the value of two measures: or, a short melody, which contains no perfect or satisfactory musical idea.

Q. What is a section?

A. A portion of melody formed by two regular phrases, the last of which is terminated by a cadence.

Q. What is a period?

A. One or more sections occasionally interspersed with independent feet.

The period generally ends with a cadence, and answers to the full stop in language: and when one or more periods are terminated by a double bar, they are termed strains.

Q. What is a codetta?

A. A short passage which does not constitute a part of a regular section, but serves to connect one section or period to another.

Q. What is an ultimate chord?

A. That in which all the tones and semitones of the scale are comprehended.

The ultimate chord is formed by placing a minor third upon a major third alternately, and may be resolved into pure harmony by the agency of the chord of the seventh.

Q. How is sensation of sound produced in the mind?

A. By undulations of the air falling upon the drum of the ear.

Q. How is the gravity or acuteness of any one sound?

A. In proportion to the frequency of the vibrations producing that sound.

Q. When will the union of any two sounds be concordant, and when discordant?

A. If the sounds produced from two or more strings fall upon the ear in regular periods of time, the union of them will be concordant: but if they fall irregularly, they will be discordant.

Q. How must two strings vibrate to produce an octave?

A. One string must vibrate twice, while the other vibrates but once.

Q. What influence has custom given to incidentals ?

A. When the last note is affected in any bar or measure, and the next bar commences on the same letter, the effect is generally continued through that measure.

Q. Why is it necessary that the learner should be taught to beat time ?

A. Unless he can regulate the time by the beat, he cannot tell whether a piece of musick be performed right or wrong.

Dr. Arnold, on the subject of beating time, makes the following remarks :—“ I am by no means an advocate for the smallest motion or gesticulation, either with the hand, foot, or head, when a performer once begins to play with any degree of exactness ; but, at the commencement, it is absolutely necessary that the right hand should be taught to make the beats in every measure, till it becomes to the pupil what the pendulum is to the clock, which is to keep it regular and in exact motion.”

Q. What is the reason that false intonation so generally prevails ?

A. The want of sufficient attention to tuning and managing the voice.

The following positions of the voice are requisite to good intonation : first, place the voice at the back part of the throat, as is done in pronouncing the word *all* ; a second may be produced by means of the vowel *a*, as pronounced in the word *art* ; and a third, upon the diphthong *ae*, as pronounced in the word *earth*. These several positions will give that sweetness and fulness of tone, which constitutes what the Italians call, a “ *voce di petto*,” and will bring the vocal organs into that position most proper for acquiring a correct and rapid execution. The pupil should not proceed in the use of words, until he has acquired a facility of execution in the above positions.

Q. In what way can a habit of correct intonation be most readily obtained?

A. By a diligent and continued attention in the practice of the tones and semitones in the diatonic scale, with a regard to the proper pronunciation of the syllables in solmization.

The general opinion has been, that the tones and semitones composing the diatonic scale are fixed in nature; and that a savage from the wilderness, who had been kept in perfect ignorance of the science of harmony, and who never had heard a tune sung, if possessed of an ear to hear musical sounds, would ascend and descend the octave regularly, on the first trial.

Q. How is a complete knowledge of modulation to be obtained?

A. By changing the names of the notes according to the insertion of the incidentals, and by close application to the science of harmony, in the different keys.

Q. Do instances of modulation always extend through a whole line or strain?

A. They do not.

Q. What rest fills a measure in all movements of time?

A. The semibreve rest.

Q. What is a recitative?

A. A composition to be performed by a single voice in a style very much resembling speaking.

This species of musick is so difficult, that but few can do it justice. In its execution, particular attention should be paid to punctuation, and all the graces of oratory. When the student has once learned the manner of performing recitatives, he will find the frequent practice of singing them, well calculated to establish that independence, which is essential to the good performance of psalmody.

Q. How is the recitative governed as to the mark of time?

A. Although the musick is written in regular measures, yet great liberties may be taken by the skilful performer, who is or should be governed by his own feelings and taste, and to whom the accompaniment must be completely subordinate.

Q. What is a chant?

A. A peculiar kind of musical recitation, principally used in episcopal churches.

Q. What is accent?

A. A peculiar stress of voice laid upon certain parts of each measure.

Q. What is emphasis?

A. A stress of voice upon certain important words in a sentence.

Q. What is expression?

A. The habit of adapting the strength of the voice to the sentiment of the words: and also the art of so modifying, not only the sound of the voice, but the manner of uttering those sounds, so as to excite in others the same sentiments which the words express.

To give definite rules for placing emphasis, or for expression, is far more difficult than to determine the accent: but such words as *by, with, of, but, and, than, as, be, to,* and others, and the articles *a* and *the*, should never be emphasized, but be passed over as lightly as possible with proper articulation: and those words on which the sentiment depends, should be particularly distinguished by a proper stress of voice.

Q. What are the best directors for emphasis and expression.

A. A cultivated taste, and an extensive acquaintance with the science of harmony.

Q. How may clear articulation be obtained?

A. By completely finishing the sound of one word before another is begun.

In the utterance of words, the student will frequently find it necessary to deviate some from the pronunciation which good speaking would dictate, in order to preserve a suitable breadth of tone. All consonants have a tendency to shut up the mouth; they should, therefore, have no more stress laid upon them, than is perfectly necessary to an intelligible and clear articulation; taking care never to introduce them, till the time of the notes on which they may be placed shall have expired. The following are a few examples of the general practice of articulation:

Gently, Lord, oh! gently lead us.

Gently, Lor-doh! gently lea-dus.

And, O Lord, in mercy give us.

An-do Lor-din mercy gi-vus.

Shall rise in full immortal bloom.

Shall ri-zin ful-limmortal bloom.

Great is the Lord, his works of might.

Grea-tis the Lor-dis work-zof might.

This is the word of truth and love.

Thi-zis the wor-dof tru-than-dlove.

O come, loud anthems, let us sing.

O come, lou-danthem-sle-tus sing.

Lord, when thou didst ascend on high.

Lor-dwhen thou dids-tascen-don high.

Thus we see by these few examples, that words are deprived of all beauty, and lines or verses of sentiment, by articulating as above.

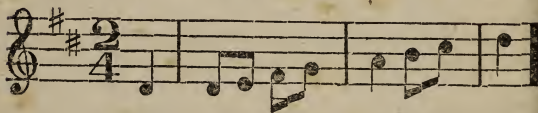
Q. What is a diapason ?

A. Eight notes in regular succession, either ascending or descending.

Q. What syllables have other nations used in solmization ?

A. Guido, a monk of Arezzo in Tuscany, introduced the following : *ut, re, mi, fa, sol, la* ; called by his followers the hexachord. The French retain the original six, with the addition of *si* for the seventh, viz : *ut, ri, mi, fa, sol, la, si*. The Italians, for the sake of a softer pronounciation, have changed the *ut* into *do*, viz : *do, ri, mi, fa, sol, la, si*. C. H. Graun, the celebrated Prussian Chapel-master, employed *da, me, ni, po, tu, la, be* ; which accustomed the student to sing upon all the vowels, intermixed with the principal consonants.

EXAMPLE.



Ut, ut, re, mi, fa, sol, la, mi,* ut.

Ut, ut, re, mi, fa, sol, la, si, ut.

Do, do, re, mi, fa, sol, la, si, do.

Da, da, me, ni, po, tu, la, be, da.

Fa, fa, sol, la, fa, sol, la, mi, fa.

*Not knowing what syllable Guido employed for the seventh, we use the English leading note, *mi*, in order to complete the octave.

APPENDIX.



Singing with propriety.—“ A monotony of tone in a musical performance is more disagreeable, if possible, than in reading. To go through a piece of musick without any variation in the strength of tone, let the subject be what it may, excludes every idea of gracefulness. Harsh singing, especially when the whole strength of the voice is constantly employed, will seldom, if ever, produce any effect, unless it be that of disgust: for loud and harsh singing is usually accompanied with a distorted countenance, a convulsive motion, a vicious pronunciation, a harsh melody, and an unmeaning bawling, which cannot have the most distant claim to the idea of musick. But in soft singing, there is power left for maintaining a just expression, a proper accent, and a smooth flowing melody: and by singing within the strength of the voice, in an easy and agreeable tone, the voice will gradually improve, and become more smooth and pleasing.”—*Holyoke.*

Expression.—This constitutes one of the best and first of musical requisites. However animated and expressive a piece of musick may be, if those who perform it have not caught the fire which exists therein, no effects will be produced. The student, who has at most but a knowledge of the notes in the several parts, cannot do justice to the composition: and his performance cannot be genuine, unless he understand the sentiment of the subject. He should, therefore, endeavor to acquire a correct knowledge of the air; its connection with the different parts; its peculiar accent, and the force and energy with which it is characterized. By these means he will learn how and when to ornament and diversify his performance, so as to render his expression agreeable and energetic: the sentiment will then be communicated, the ear delighted and the heart moved.

Accent.—By accent we learn the manner in which sounds are uttered, without reference to their loudness or softness. The same note may be struck on a drum with a glove, or with a stick; but the accent will be entirely different. The natural accent of all instruments is different, but may be varied by certain methods of playing. This is particularly the case with the violin, upon which, by means of the bow, every variety of accent may be produced. As no characters have been adopted that will sufficiently express these varieties, it is evident that accent must depend principally upon the taste and fancy of the performer.

Mozart.—During his life, he exhibited the most exquisite flights of fancy. For simplicity and grace, his melodies are unrivalled; and his compositions are models of the most refined elegance; and his imagination has infused a sublimity, that renders harmony the highest of intellectual pleasures.

Instruments characterized by color.—The answer of the blind man, who, on being asked what idea he had of scarlet, replied, "It is like the sound of a trumpet," is less absurd than may at first be apprehended. For if, as Newton supposed, "the impulse upon the nerves of the eye produced by colors is similar in kind to that produced upon the ear by sound," the impression upon the seat of sensation in the brain must be the same. According to this theory, some of the different instruments have been characterized by correspondent colors, by an ingenious student of the eighteenth century, and fancifully classed in the following order:—"The *Trombone*, deep red; *Trumpet*, scarlet; *Clarionette*, orange; *Oboe*, yellow; *Bassoon*, deep yellow; *Flute*, sky blue; *Octave Flute*, purple; *Horn*, violet; *Violin*, pink; *Bass Viol*, red; and the *Double Bass*, of a deep crimson red."

Lyre.—Mercury, an Egyptian, discovered or invented the lyre. He was walking along the banks of the Nile, and happened to tread on the shell of a Tortoise, which sent forth a melodious sound: and this suggested the form of the lyre after that of the tortoise. The strings then used, were made of the sinews of dead animals.

Haydn's Representation of Chaos.—From a description given in the London Monthly Magazine for March, 1811, we extract the following:—"It commences with all the known instruments, displayed in 23 distinct parts. After these are amalgamated in one tremendous note, a slight motion is made in the lower parts of the band, to represent the rude masses of nature in a state of chaos. Amidst this turbid modulation, the bassoon is the first that makes an effort to rise and extricate itself from the cumbrous mass. The sort of motion with which it ascends, communicates a like disposition to the surrounding materials; but this is stifled by the falling of the double basses. In this mingled confusion, the clarionette struggles with more success; and the ethereal flute escapes into air. A disposition verging to order is seen and felt, and every resolution would intimate shape and adjustment; but not a concord ensues!"

Great concert.—In the year 1791, at Westminster Abbey, there was a concert given, by a choir of 1077 vocal and instrumental performers. The orchestra consisted of "250 violins, 50 violas, 50 violoncellos, 27 double basses, 8 drums, 40 oboes, 40 bassoons, 12 horns, 14 trumpets, 12 trombones, 1 organ, 160 trebles, 92 altos, 152 tenors, and 159 basses." It is said, that "this vast assemblage attracted persons from the most distant parts of Europe, who returned gratified by the extraordinary effects which they had heard." The union of so many instruments and voices, forms an epoch in the history of the art.

Harlaem Organ.—The organ in the Cathedral Church of Harlaem, in Holland, is undoubtedly the largest in the world. It contains 8000 pipes, some of which are 20 feet long and 16 inches in diameter: and has 64 stops, 4 separations, 2 shakes, 2 couplings, and 12 pair of bellows. This wonderful instrument "can swell from the softest to the sublimest sounds—from the warbling of a distant bird to the awful tone of thunder." Handel, passing through the place, was requested by the organist to play upon it. After amusing himself and others for some little time, he got into one of his rhapsodies, and rolled along upon the deep thundering tones, till the very steeple shook.

Tradition.—The Abyssinians have a tradition, that the flute, kettle drum, and trumpet, were brought from Palestine by a son of the Queen of Sheba.

RULES

TO BE OBSERVED IN VOCAL MUSICK.

1. The first and most necessary step is, to keep the voice steady, and in as pleasing a tone as possible.
2. Practice the crescendo, diminuendo and swell, frequently, but never force the voice beyond its natural power.
3. Take that part to which the voice is best adapted, and avoid all affected gestures.
4. Give an open and clear sound to the vowels, and attend strictly to the directory terms.
5. Never make a word plural when it is written singular, nor pronounce it singular when written plural.
6. Be careful not to acquire a habit of drawling words, for it precludes all delicacy of taste and expression.
7. Let your manner of pronunciation be sprightly and animated.
8. Never take breath in the middle of a word or between syllables.
9. Be not solicitous to introduce what you may call graces, till you have learnt to judge in some measure of their powers and beauties.
10. Accustom yourself in practicing and hearing good harmony ; for it will improve the taste, and help to distinguish the elegant from the insipid.
11. Endeavor to understand the sentiment, the force of expression, and the design of the composer.
12. When you sing, sit or stand upright, that the tones may not be injured by pressure upon the lungs.

